Journal of the Amateur Photographic Society of Madras.

Vol. 4.—No. 2. Price As. 8.

January, 1898.

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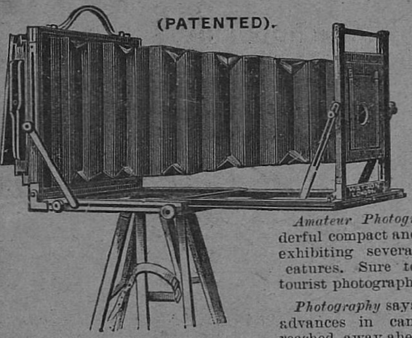

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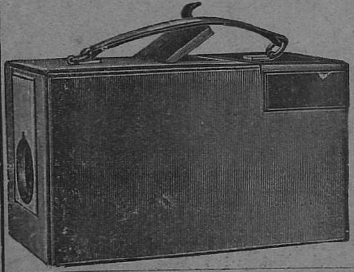

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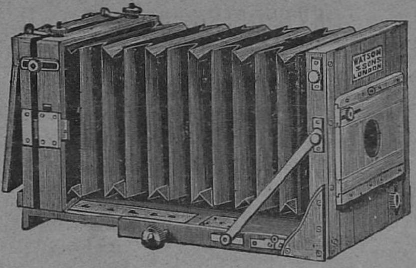

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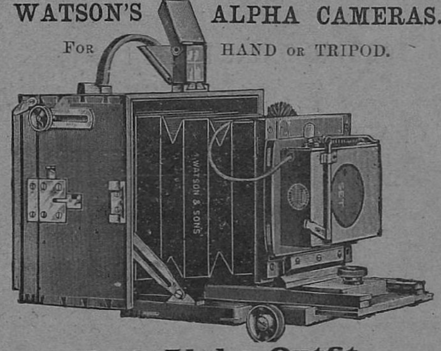

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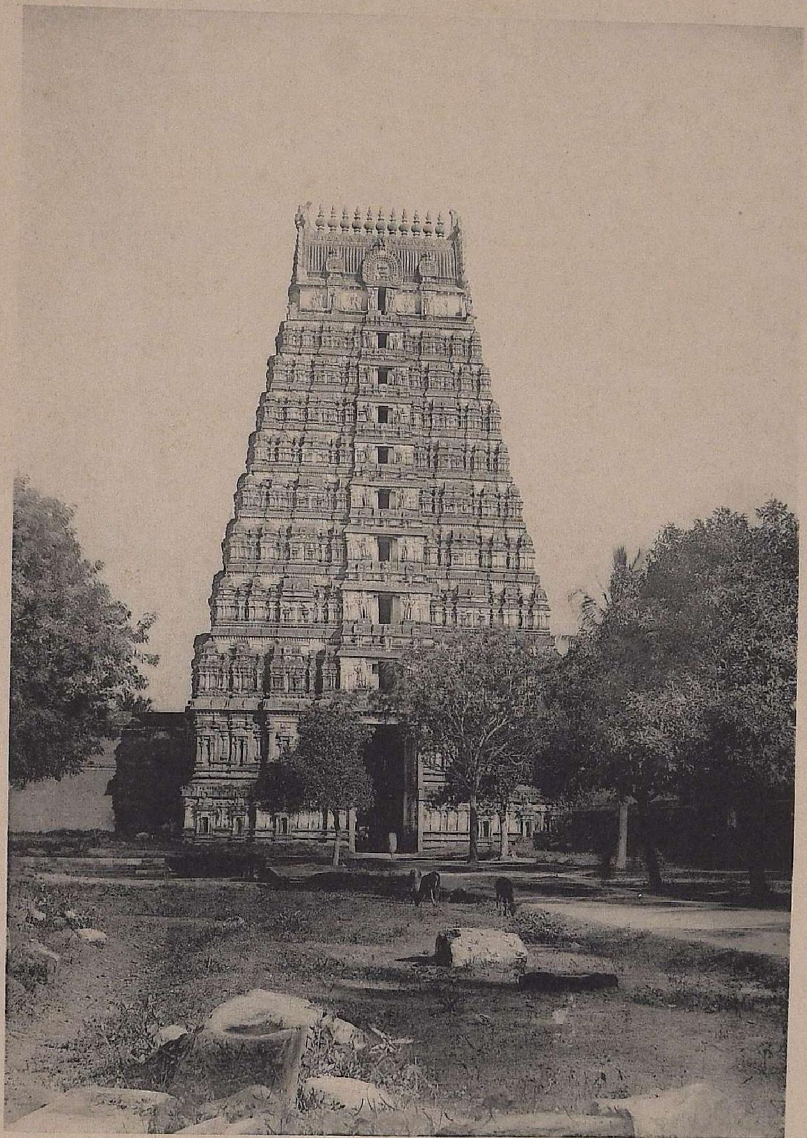

PHOTOTYPIE S.A.D.A.G. GENÈVE

A TEMPLE AT CONJEEVERAM

Vol. IV. No. 2. **January, 1898.**

Journal of the Amateur Photographic Society of Madras.

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CONTENTS.

	Page.
EDITORIAL NOTES—Presents—How to Remove Ink Stains—An Artist in Photography—Lantern Slide Making.	13
OUR ILLUSTRATION	18
OUR HOME LETTER	18
PROCEEDINGS OF THE SOCIETY—Annual Report	18
CORRESPONDENCE	20
EXTRACTS—The Gum-Bichromate Process—Hints for Portrait Artists—The Foreign Exhibitors at the Salon—Illumination of the Dark Room	21
RULES FOR COMPETITIONS—SALE AND EXCHANGE	24

EDITORIAL NOTES.

At this season when our thoughts have been with the "Absent and Dear" and we have tried to send them small gifts of remembrance, and perhaps have worried ourselves over trying to find something suitable, the idea may have struck us what a pity not to have prepared ourselves for the Christmas Season through our Cameras. The Xmas number of the *Photogram* gives some useful suggestions which could be carried out during the eleven months before us till Christmas comes again:—

Photography gives us an infinite variety of methods by which to decorate the many useful articles in daily use, making them acceptable not only on account of their utility, but as samples of affectionate thought and personal skill. The following brief suggestions will, I hope, prove useful to both professional and amateur workers, though the initial cost is in each case small.

The most generally useful processes at our command are platinotype, carbon, and the stripping methods in general. Of the latter, I consider the recently invented "Novitas" one of the simplest and easiest to adopt, while its use is most fascinating. At one time it was possible to buy solutions ready prepared for sensitising fabrics with platinum, but it is now necessary to mix them ourselves in the following manner. Make two solutions:—

A.—Potassic chloro-platinite	... ...	60 grains.
Water	... ...	4 drams.
B.—Ferric oxalate	... ...	60 grains.
Water	... ...	4 drams.

The solutions must be kept separate and in darkness. Just befere use mix sufficient of *A* and *B* (in equal parts) to coat the material to be printed, and apply it to the surface of the fabric by means of a bristle or Blanchard brush free from metal. As a rough guide I may mention that the foregoing (one ounce) is sufficient to properly coat fifteen square feet.

The sensitised fabric must be rapidly dried before a fire and then be used at once or stored in a calcium box until required. After printing, until there is a faintly visible image, develop-

194232

ment is effected by immersion in a solution containing 120 grains of sodium citrate in an ounce of water. This developer may be used either cold or hot, and must be followed by the usual acid baths.

Silk or cambric handkerchiefs are easily imprinted with a vignetted portrait of the recipient, the advantage of preparing one's own solutions lying in the fact that it is not necessary to sensitise more than the actual area to be printed. The decoration of fans, silken lamp-shades, scent satchets, and many things of a like nature, will suggest themselves. Dainty candle-shades in pale tinted liberty silk come more within the scope of lady amateurs; but are well worth the extra work entailed in making up.

Let us now consider the more easily applied transfer process. "Novitas" is the process best adapted to the lazy man and the novice. It is a P.O.P. which may, after toning and fixing, be stripped and transferred to paper, glass, wood, or other material. For putting photograms on glass lamp-shades, ivory paper knives, and similar things it is charmingly simple, and it is equally useful for making lantern slides and window transparencies. It is made by Otto Schölzig, 31, Binfield-road, Clapham, S.W., and costs 1*s.* 6*d.* a packet of twenty-four $\frac{1}{4}$ plate pieces. In cases where it is necessary to work by artificial light, the Eastman Co.'s "Transferrotype" paper may be used with good effect. It is treated in the same way as bromide paper, and then stripped by treatment with hot water. Neither of these papers are at all difficult to use, in fact they are well within the scope of a beginner, but they provide a ready means of getting through a lot of work in a short time. The principal drawback to the use of these processes is the ease with which the transfers are spoilt by damp. Even this may be overcome by the use of a good celloidin varnish made thus:—Dissolve thirty grains of Schering's celloidin in one ounce of amyl acetate, and one dram of ether; this can be applied by means of a soft brush. A few applications will render the transfer quite impervious to moisture.

Let me give a brief list of things to which the foregoing processes are eminently adapted:—For the platinotype process on fabrics, handkerchiefs, fans, serviettes, lamp and candle shades, scent satchets, bookmarkers, table centres, music folios, book covers, and things of like nature. The transfer methods are suitable for opal or ground-glass lamp shades, window transparencies, finger plates, door handles, toilet jars and bottles, paper knives, and anything impervious to water. There are, of course, many other ways in which photography may be utilised, a large oak frame with a few well selected enlargements would make a charming cottage piano back, and a photograph in "miniature" for a dainty feather fan would look well.

THE following suggestions appear in a recent number of *Photography*, which may be found useful when some careless "boy" has wrapped up our plates in printed paper the ink of which has left its impression on the film or by some other mishap ink has fallen on our plates. Immerse the ink-stained negative in a solution of two drams liquor ammonia ·880 to five ounces of water. Wash thoroughly, and then soak in a solution of hydrochloric acid and water of the same strength as the ammonia solution. When the stain has disappeared, wash the negative again, and if it shows signs of frilling, immerse it in an alum bath, and again wash.—P. S.

"Inistioge" does not say what colour the ink stains are, or it would be easier to give the information. But if they are black ink stains they can be removed by the following solution: Dissolve a quarter of an ounce of citric acid in two ounces of water, and add about one dozen drops of hydrochloric acid. Soak the negative in lukewarm water for a few minutes till the film softens; the water must not be hot, or the film will dissolve. Take the negative out of the water and drain; when all the water has run off, take a soft brush and apply the solution to the stains, rubbing very softly. If, after this treatment, the stains are still visible, add a little more hydrochloric acid till removed. The brush used should not be mounted in tin because of the acid; a quill-mounted brush is best.—A. Y. S.

The removal of these stains is, to say the least of it, a matter of some uncertainty. I give below the most hopeful remedies, but I advise you to make a few stains with the same ink on a spoilt plate, and to try the effect of the solutions given before applying them to your negative. It is rather difficult to say exactly what inks are made of nowadays. Hence, the uncertainty of the reagents specified acting effectually. (1) Dissolve "salts of lemon" (binoxalate of potash) in about twice its weight

of warm water, and when cold apply the solution to the stains with a camel-hair pencil, and wash well afterwards. (2) If "salts of lemons" has no effect, try some pure hydrochloric acid diluted with four times its bulk of water. Apply in same manner as before, washing immediately afterwards. Avoid such preparations as chloride of lime, eau de javelle, etc. These will remove the ink stain and the silver image as well. The two reagents above given are the best. If the stain resists their action, the case is hopeless, or the negative must be vignetted, masked, or the stains hidden in some way.—Evan.

Ink stains on negatives, if not very old, can easily be removed, and even if not discovered until the ink has been on the negative some time they can be greatly reduced, if not entirely eradicated. If on a varnished negative, all that is required to be done is to soak it in methylated spirits for one hour, and then gently rub the varnish off, and the stain will come off with it. If on the unprotected film it is harder to remove, the negative should be left soaking for half an hour in water; gently rub the stain now and again, and then swill under the tap and lightly wipe superfluous water off. The stain will now be seen to be slightly reduced. The next thing to do is to dip a camel-hair brush in nitric acid one ounce, water three ounces, and paint the stain, taking care not to go over the stain; if it does run over, it should be washed under the tap at once, as the acid will reduce the negative. When the stain is removed, it should be washed under the tap and dried. The above solution will remove all kinds of blue and black ink that may be spilt on negatives, and will remove almost any kind of stains on negatives. If the stain is very deep, the acid may be used a little stronger. If the negative is lighter where the stain has been, it should be retouched with lead pencil till the density is even.—Osborn Thornbery.

A great deal depends upon the character of the ink with which the stains have been made. I have just tried as an experiment several methods which I have read of, or which suggest themselves, upon stains caused by (1) Antoine's Japanese copying ink; (2) De la Rue's fountain pen ink; (3) an ordinary office black ink—maker unknown; (4) Stephens's blue-black ink; (5) Stephens's blue-black copying ink. At first my attempts were made with respect to a plate the gelatine coating of which was known to be soft, a home-made plate in the emulsion of which was no chrome alum or formaline had been used. As a preparatory measure, I soaked the plate in alum solution. I then cautiously added hydrochloric acid a few drops at a time. No. 1 disappeared quickly, followed soon by No. 2. As No. 3 was fading away the film floated off the glass. Leaving it in the solution for a few minutes, I then turned it into a large dish of water, and fished it therefrom upon a plate of greater dimensions, an expanded enlargement; upon this no stain is distinguishable. My next attempt was with a plate hard enough to stand rough treatment. Stains were made with the same inks as before. The plate was then flooded with a saturated solution of oxalate of potash. No. 1 disappeared at once, Nos. 2 and 3 followed quickly, but No. 4 remained plainly visible, and No. 5, after a slight surface change, seemed to be unalterable. I now boiled some oxalic acid in water in a test-tube, and, just draining the oxalate from the plate, allowed the acid solution when cool to fall drop by drop on the obstinate spot. It still remains, in spite of this treatment, and nothing short of removing the gelatine will remove it. When it is considered that these spots are recent ones, the difficulty with regard to old stains will be appreciated.—Henry E. Burn.

Having thoroughly moistened the film on the negative in water, remove as much as possible of the ink stain by rubbing with a wet plug of cotton wool. The usual formula for removing stains may then be tried, *i.e.*, the acid and alum method or thiocarbamid. The former solution is chrome alum ½ ounce, sulphuric acid ¼ ounce, water 20 ounces. The latter consists of thiocarbamid 20 grains, chrome alum 40 grains, citric acid 40 grains, water 5 ounces. Soak the negative for a quarter of an hour in one of the above solutions—then wash; the stain should then be eliminated. Another method would be to simply pare down the ink stain on the surface of the film with a sharp knife. Or, again, rub it down with a piece of chamois leather strained on the finger or on the top of a penholder, moistened with methylated spirit. Or the glass side of the negative could be covered with a coloured or matt varnish, and parts scraped away over the stains, thus compensating for the extra density caused in those parts by the ink. On the whole, I think the scraping of the film with a knife is the best of above methods, next the methylated spirit dodge. Ink generally contains tannic acid in some form,

which, of course, has considerable action on gelatine. In the "Photographic Reference Book" there is a paragraph on removing ink stains from *prints*, and as the remedies are very similar for negatives—the medium often being the same in either case—I gave it as follows: "The best method of removing ink stains from photographs is to dissolve a dram of oxalic acid in an ounce of warm water, and, having wetted the surface of the print with warm water, apply the solution to the spot, and rub gently till it disappears; keep it warm throughout, wash thoroughly, and dry. Or else try the following: Immerse the print in mercury bichromate 100 grains, Potassium bromide 100 grains, water 10 ounces. Soak print in this till thoroughly bleached, and the stain has come out. Then immerse the print in a very weak solution of hypo. The stains may be removed by a concentrated solution of chloride of lime, or fresh prepared eau de javelle, made to the following formula: Dry chloride of lime 2 ounces, carbonate of potash 4 ounces, water 40 ounces. Mix the lime with thirty ounces of water, dissolve the carbonate of potash in the remainder, mix, boil, and filter. When the stain is bleached and removed, wash well with distilled water at once. Another method is to get some binoxalate of potass, otherwise known as "salt of lemons." It is a powerful poison, therefore be sure not to leave any about after using. Put a dram of this material into two drams of water, and apply carefully with a camel-hair brush, well washing the photograph afterwards.—WINGROD.

THE *Windsor Magazine* contains an interesting article on "An Artist in Photography," from which the following extracts are made :—

"This way, please, madam. What a lovely day!—so seasonable for this time of year. How would you—cabinet or panel? Most ladies go in for panels now; they are all the *rage* this year. Lady Beamish was here only last week and ordered five dozen. Oh, no, *we* do them for fifty shillings the dozen. You see you get so much more of the figure in, and when a lady has a figure—if I may make so bold as to say it —— Perhaps you would prefer cabinet size then? Cartes-de-visite? They're *quite* out of vogue. *Very* well, madam. Jones, the small camera."

How one hates the man! How he fusses round one, patting one's shoulder-puff here and dabbing down a stray curl there, vivaciously trying to show you how much he is giving you for fifteen shillings a dozen! How one rebels against being pictured with a clump of plaster-of-paris rock for seat (making one feel like Andromeda on her rock) and a dismal screen of painted ocean for back-ground (if the Irishism be permitted)! And, oh! how one loathes the condescending grimace that accompanies the smirking injunction to look pleasant, to hold one's chin up, to fix one's wandering gaze on a particular smudge on a side screen! The one delightful part of a sitting such as this is the excited rush one makes into the street, thanking one's stars that it is all over, and hoping that one's features will not be distorted out of all recognition. Ah, how often we have been through it!

Think, then, of my delight when I found a photographer—a woman-photographer too—who was human, who treated me as a human being, and was that rarest of rare things, an artist as well.

After glancing over Madame's latest pictures I lured her into a cosy corner and attempted the rôle of inquisitor over the afternoon cup of tea. Madame endeavoured to divert my attention by protesting that her one aim in life was not to photograph well, but to learn the bicycle. But I decline to be drawn into discussion on bikes—I have many friends whose brains and tongues go on wheels—and at last I persuaded her to tell me something about her work and her success.

"Really, you know," said Madame Garet-Charles, "I never did take up photography, I simply drifted into it. I had always been fond of playing with a camera, and as my results began to get more and more creditable, I gave the art—for I do think it an art—more and more of my leisure time. I studied the craft thoroughly, and people said so many kind things about my work, and editors to whom I sent pictures began to ask for more, and—really that is all. After working for a little over a year now, I find myself a public character, being interviewed." And Madame Garet-Charles laughed light-heartedly.

I ventured to air my *bête noir*, the mere man-photographer, the machine who presses the button, leaving chance to do the rest.

"Now," said my charming hostess, "that just fits in with my own pet theory, that woman, as a rule, prefers to be photographed *by* woman.

You see a strong morning light is horribly realistic; it shows up one's little deficiencies so, or it accentuates the beginnings of a wrinkle here and a crowsfoot there. Now every woman, be she of the new or the old variety, likes to feel that she is being seen to the best advantage—in the presence of man. Therefore when she is posed by a critical male, who notes all her little weakness of complexion or feature, she feels ill at ease, she loses whatever of naturalness she has, and as a consequence the resulting picture (save the mark!) is more suited to a chamber of horrors than to a Regent Street show-case.

"And more," went on Madame Garet-Charles; "what does the average photographer know of his sitter? And knowing little or nothing of his subject, how can he make a faithful picture? I never take anyone at the first interview. I like to have my sitters all to myself for a quite half-hour—over afternoon tea for preference—so that I can pick out their *best* features, their best side, their most natural pose. Then when they are gone I turn over in my mind the collection of facts I have gathered, and I fix definitely what I am to do when they return to face the deadly lens. Heaps of times ladies have said to me when they were going away after having sat, 'How quickly you work! It must be delightfully easy work!' They know nothing of the mental labour that went to make the actual sitting easy and swift."

"Then you have no other special methods of work?" I asked.

"No," she replied, "beyond certain technical 'tips,' known only to myself and my sister, Miss Rita Martin, who is my righthand man, so to speak. My sole creed is to know my sitter and use every little bit of that knowledge. I try to make people feel at home—to feel that they are not in a studio. Then they fall into their usual habits of sitting and looking. The rest is—feeling."

Knowing that Madame Garet-Charles has made studies of many well-known actresses, my next question was, "Do you find that actresses pose better than ordinary sitters?"

"No, indeed," was the reply. "That is all a mistaken notion. The ordinary woman is every bit as good for my purpose; in many cases she is a good deal better, for the actress has been taught to pose, and is more or less always posing, so that in time one never sees her in a quite natural attitude. Another question I am often asked is, 'Don't you hate to take plain women?' You haven't asked me that, but if you had I should say, 'My dear interviewer, no woman is plain. In every face, be it never so uninteresting, there is always something that appeals to the artist.' I always strive to get that *something* and to fix it on my plate. The sudden beauty often astonishes the sitter herself."

THE following are some useful hints regarding Lantern Slide Painting:—

A writer in the *Manchester Evening Chronicle* has some remarks upon this interesting subject, and we quote them for those younger workers in photography who have not yet approached this matter. He says: "If we go to work in the right way painting lantern slides will not be nearly such a difficult task as might be imagined. On the other hand, it will be more troublesome to do really well than some may have anticipated. Oil colour, rather than water colour, will prove the easier to use, and this for various reasons. If water colour is applied to the gelatine film, the gelatine becomes soft and sticky and troublesome to work on, and still more so if we require to make alterations. Oil colours, on the other hand, may be applied with less care, and can be easily removed. Pigments are of two kinds, transparent and opaque; and bearing in mind that lantern slides are viewed by light transmitted, it follows that highly transparent colours only are required. There are plenty of them. Prussian blue and ultramarine are both transparent, the latter being a purer, warmer, and more purple blue. That known as French ultramarine will do, the pure ultra being very costly. Then we have yellow ochre, Italian pink, gamboge and other transparent yellows; sienna and umber and Vandyke brown are also transparent, and the lakes and rose madder, or even light red are transparent reds. Greens, of course, are made from a mixture of blue and yellow. The method of applying the colour is to use a very soft sable-hair brush, and having put as little colour on as possible, to then 'dab' it with the soft finger-tip until it is made smooth and even—or better than the finger will, perhaps, be a 'dabber' made from a tuft of cotton wool, round which a smooth piece of kid (such as an old glove) is

tightly wrapped. Of course, the same dabber must not be used to smooth different colours; every effort must be made to keep colours clean and pure. If the colours seem too quick, as will probably be the case, the addition should be made of a very little of Robertson's medium or megilp, both sold in the same collapsible tubes as oil paints. Should the colour in the process of dabbing encroach on some object beyond the proper limit, it can be quickly removed with a piece of kid or chamois leather wrapped round a pencil point or penholder. The solvent for oil colour, and, therefore, the fluid to be used for washing fingers and dabbers, is spirit of turpentine of the purest, but brushes should be washed in hot water with soda and soap."

OUR ILLUSTRATION.

Our Illustration this month is from a negative by Mr. C. Michie Smith, and represents one of the countless temples of this country.

OUR HOME LETTER.

18th December 1897.

Professor Gabriel Lippmann gave an important paper on "Colour Photography" under the auspices of the Royal Photographic Society a few days ago. His process has been more than once described, and although it is several years since he first brought his methods before the Academie des Sciences, no very marked advance has been made by him since then. In the paper referred to he summed up the theory and practice of the process, and showed some of the specimens which had resulted from his experiments. But if no practical progress has taken place in colour photography, in other directions things are not travelling quite so slowly. The gum bichromate process, although of course not so great a step as photography in colours, seems rapidly to be receiving general attention and adoption. Towards this end an admirable paper and demonstration given at a recent meeting of the London Photographic Club has contributed to no small degree. Mr. James Packman is well-known as a practical photographer, and he, on the occasion in question, very ably focussed the results of various experimenters work, and reduced the subject to practical limits. It is not at all likely that the process will for the present at all events be practised to any great extent commercially, but as a more facile medium than anything yet known, it will be seized upon with great avidity by the picture makers.

A new way has been found of adding to the amusement and interest in connection with exhibitions of the animatograph. The idea is to put one or two of the films in backward, so that if the subject is one of swimmers diving off the end of some pier, it is highly sensational and productive of the wildest hilarity to see the order of nature and gravity completely upset by the men quickly rising feet foremost out of the water, and by an extraordinary motion, placing themselves on the diving board. Another novelty, certainly more legitimate than the last mentioned, has been carried out we believe in America, though the films can now be bought almost anywhere. In this case the animatograph camera was placed in front of an engine, which then started on its journey, while the operator duly performed his duties. When this film is exhibited, the spectators, situated in imagination before the engine, see the landscape flying towards them, they approach a tunnel, and rush into it, when the screen becomes totally dark for a few minutes, then a light spot appears gradually enlarging, and with a rush the dark passage is left behind, and trees, houses, and other objects continue to fly past. One could think that these very startling effects obtained with the animatograph, would throw ordinary immovable lantern pictures completely into the shade, but it does not seem to be so, the usual lantern entertainment is just as popular as ever, and crowded audiences wherever held seem to be the order of the day.

Talking of lantern matters, as my experience goes nothing can equal the incandescent gas light for a lantern display on a small scale. The strong smell of burning oil which is never entirely absent in connection with paraffin is quite done away with, and there is an increase rather than a decrease in light intensity.

MATHEW SURFACE.

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting held at the Masonic Hall, Mount Road,

Friday, 7th January, 1898.

The Vice-President, Surgeon-Major J. L. Van-Geyzel, *in the chair.*

The Honorary Secretary read the Committee's Report and Financial Statements:—

Annual Report for 1897.

The Committee begs to present the Annual Report upon the work of the Society for the past year—the tenth of its existence.

"A Review," by C. S. M.; "A Visit to Humpi," by F. D.; "Some Impressions of Burma" by Mah Mai; "Notes on Photography at Mahbleshwar," by N. S. A.; "The coming Eclipse," and "A New Photo-Theodolite," by Mr. C. Michie Smith; whilst the poetical contributions of C. S. M. have been quite a feature of the Journal. There have been various changes amongst the officers of the Society during the year, but in India frequent changes are inevitable.

In February Mr. J. W. Chambers was elected Honorary Secretary in place of Mr. J. L. Walker. Almost immediately after accepting the office he was obliged to relinquish it, owing to a re-arrangement of his official duties necessitating his frequent absence from Madras.

Mr. F. Dunsterville once more took up the Honorary Secretary's post, Mr. C. Michie Smith being

Committee.

Mrs. Bedford.	Surgn.-Major-General Sibthorpe, C.B.
A. Chatterton, Esq.	F. J. Wilson, Esq.
R. Ll. Jones, Esq.	
W. H. Oakes, Esq.	
Honorary Secretary.	*Honorary Treasurer.*
S. Jackson, Esq.	V. G. Lynn, Esq.

It was resolved to hold an Exhibition during next cool weather; the Honorary Secretary was instructed to look up details for consideration at the next monthly meeting.

NEXT MEETING.

The next meeting will be held on Friday, February 4th, when members are requested to bring anything of interest.

THE PICTURE SUBJECT for February is "PETS." that for March is "NATIVE INDUSTRY."

CORRESPONDENCE.

To the Editor.

Perhaps some one will kindly solve a puzzle for me about the following developer as given in the Journal for September :—

Metol ...2 oz. } Water in which is dis-
Hydroquinone .. 2 „ } solved one oz. Metabi sulphite of Potash up to one hundred ounces.

I mixed in these proportions

Metol	... 48 gr.
Hydro.	... 48 „
Metabi	... 24 „
Water	... 5 oz.

This developer with 10 °/₀ solution of Potash Carbonate and 10 °/₀ of Bromide of Potassium, I found work admirably with any exposure up to one second in about the following proportions rather more than ½ Carbonate of Potash to Metol, etc., and a small quantity of Bromide of Potassium and double the quantity of water. The picture came up very rapidly and the plate darkened but did not fog though kept in the solution sometime.

When I came to longer exposures the above mixture blackened the plate at once without giving any detail, so I tried doubling the quantity of water but still the plate blackened. I then put in a very small amount of Potash, but though the picture came up slowly, it was so thin it looked more like an under exposed than over exposed plate. No amount of time would give greater density and I have tried all sorts of strength of the developer but with no good results for time exposures. I send 6 trial

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negatives with strength of developer and time given. Perhaps this developer is only meant for snap-shot work. Will some one help

PUZZLED.

Want of time prevented these negatives from being shewn at the last meeting they will therefore be shewn at the next.—ED.

To THE EDITOR.

DEAR SIR,—I hope you will not be very angry with me for troubling you so often, but I write to ask if you would mind giving me a few hints on photographing an "Interior" that I have been asked to do. I was asked by a lady and could not get out of it.

The lady in question desires me to take a photograph of her drawing-room with some large *lamps* lit, what put the idea into her head I do not know, but she told me she heard that the light of the lamps cast a nice *soft* light or some such rot on *old* china. I am rather anxious to secure a good picture.

My lens is $\frac{F}{6}$ easy scope and my plates *ordinary* W. W. Would you advise an exposure of $\frac{3}{4}$ full time by daylight and another $\frac{1}{4}$ exposure in the evening so as to get those blessed lamps in? Please give me a few tips as at present I have staved the lady off by stating that the plates have not arrived from Bombay,—this lie will give me a few days' grace to await your reply.

Yours truly,

A. B. C.

EXTRACTS.

The Gum-Bichromate Process.

BY RICHARD W. K. GODWIN.

This modification of the carbon process is at once easy, artistic, and delightful. It consists of coating a bichromated paper with a mixture of gum arabic, pigment, and water. When dry this is exposed under a negative to actinic daylight, when the well-known property of bichromate of potash asserts itself. The gum which holds the pigment is rendered insoluble under the thinnest parts of the negative; even in hot water it is impossible to dissolve it, whilst the more protected parts will readily wash away, leaving a monochrome in whatever permanent colour that may be selected.

Having met with a considerable degree of success in working this process, despite the somewhat scanty details which have been published, these few additional practical notes may be of use to some. No one is likely to give up such a fascinating process after once trying it until success is assured.

The paper may be of any description if it be sized. It is always better to buy sized paper than to attempt to do it. As the process is not suitable for much detail, but rather for broad effects, sizes of whole-plate and upwards look best; though half-plates give a very fair print if too rough a surface is avoided. For whole-plate work drawing paper may be purchased of the standard size of nine by seven inches. The bichromate bath is a ten per cent. solution of bichromate of potash. As this is a saturated solution, and as a difficulty is sometimes experienced in getting an aqueous solution, of this strength I used a solution of forty grains to the ounce of water.

Mark with a lead pencil a cross lightly on the back of each piece of paper, then immerse for two minutes in this solution, avoiding air bubbles; then take out, drain, and pin up to dry. This operation may be performed in daylight, as paper is insensitive whilst wet. Drying must, of course, take place in the dark.

A solution of gum arabic is required of the strength of 192 grains to the ounce (a forty per cent. solution). Let the gum soak in water till soft, when solution may be assisted by placing the vessel in a small saucepan over the fire.

The pigment is conveniently procured in the shape of water colours in tubes. The rules for mixing must always be more or less indefinite, but experience will ensure success. Squeeze out about as much pigment as would cover a threepenny-bit, and thoroughly mix with forty minims of water, then add twenty minims gum solution, and again mix. This must now be painted evenly over the paper. A hog-hair varnish brush is useful to apply it; the brush should be flat, and fairly soft. After applying the mixture, smooth or "soften" with a badger-hair softener. When finished, the coating should appear on the paper more as a wash, and of nothing like the density of ordinary carbon tissue.

Each colour of course has different density and appearance when on the paper, and, as was said before, only experience can decide the correct mixture. Print until the lines of the subject just appear, then develop with slightly warm water. The usual temperatures may be varied in cases of over and under exposure—hot and cold respectively being the remedies. This washing also discharges the yellowness caused by the bichromate. A swill in cold water completes the print.—*The Photography.*

Hints for Portrait Artists.

1. The pose should be restful, and the position can only be natural if the sitter is comfortable.

2. The expression should be natural, particular care being exercised in regard to the eyes, which should follow the inclination of the face.

3. The lighting ought not to be general, but strong on some part of the head, and modified in correct value everywhere else.

4. The most natural arrangement of the hands is secured when they are employed. In no case must they be symmetrically disposed.

5. The great essential for a portrait is character, and the public must be guided as far as possible into a preference for character rather than flattery, and for a natural appearance rather than the smooth billiard-ball like examples of retouching.

6. The lens should be focussed on the face, and the rest of the body left more diffuse, so that it may be subsidiary to the principal feature. For this reason it is well to use a large stop.

7. To secure ease of pose and expression, the sitter should find, in the studio, surroundings as much like those of home as possible.

8. The photographer should be possessed of easy manners, and should maintain an agreeable conversation throughout the interview, in order that it may partake, to the smallest extent possible, of the nature of an operation.

9. The photographer should be a student of physiognomy and an admirer of beauty of the highest type.—*The Practical Photographer.*

quality of the light is as variable as the quantity, the illuminating surface ranging from a sheet of canary fabric, through which filters the light of day, to a pane six inches square, consisting of the rubiest of ruby glass, with a night light behind it.

As a general rule the dark-room is much too dark. All white light, of course, should be rigidly excluded, and no chinks or crannies should be left through which it can penetrate. But, this being assured, there can hardly be too much light of the right quality in the dark-room. A photographer by long practice may have gained the instinct of developing practically in the dark, but if the operator cannot see properly what he is about, how can he keep control over his results? The groping in the dark after bottles, and the accidents, upsets, and irritation of the temper generally must have a bad effect on the work, especially in the case of the amateur who has to use makeshift arrangements. Besides, personally, I find that working in a deep ruby light is most trying to the eyes, particularly when they have to be strained to read the graduations on the stupid conical measures in common use.

If these dark-room torments were unavoidable, photographers would have to grin and bear them as best they might, but they are totally unnecessary. Ruby glass, except possibly for very special occasions, should be banished from the dark-room; in fact, it would be better to substitute fabric for glass altogether, and to employ much larger illuminating surfaces than are now usual. One drawback to the employment of fabrics is that they are not made close enough, and there is always the danger of white light coming through numerous pinholes, but this can be overcome by using two thicknesses. The advantage of using fabric is that in passing through it the light is diffused, and it is much easier to stop out objectionable rays from diffused than from direct light. The condemnation of ruby glass should be extended to ruby fabric.

Early in the year I had occasion to examine a large number of dark-room glasses and fabrics. They were read in the spectroscope and the tintometer, the combined results being very instructive. The advantage of the tintometric reading is that it enables you to form an accurate idea of the quantity of light a particular glass or fabric is capable of dealing with satisfactorily. This is a point that is sometimes overlooked by photographers; a glass or fabric that is quite a sufficient screen with one light may be totally inadequate with another. There were considerable variations in the readings of the materials, one "canary" fabric, for instance, being capable of stopping more than three times as much light as another. The "orange" fabrics resembled one another very closely indeed, and were possibly all of the same make, and there was no great variation in the ruby fabrics, except the different kinds of "ruby christia," which varied a good deal. The names of the glasses, however, gave little or no indication as to what might be expected from them. The "yellow" and "orange" glass was fairly constant, but the "ruby" glass was most unsatisfactory, the "medium" ruby being identical with a "light" ruby, whilst another glass, described simply as "ruby" was below either of them. As a whole, the ruby glasses were absurdly too dark, and through one of them the noon-day sun itself would have appeared about as brilliant as a cup of coffee.

As regards the nature of the light transmitted by the different materials, the yellows, both in fabrics and glasses, stopped all beyond the green-blue, the fabrics stopping more of the green than the glasses. The orange fabrics stopped everything beyond the beginning of the green in the spectrum, but the glasses, being deeper in tone, stopped as a rule all light beyond the yellow. The ruby fabrics stopped everything beyond the orange and occasionally some of the lowest of the red rays.

To sum up, when working with plates that are not orthochromatised, two thicknesses of canary fabric are sufficient to cut out the dangerous rays from any ordinary artificial source of light, such as a gas flame or the flame of a petroleum lamp. The rapidity of the plate is of no consequence, and this light would answer quite as well for rapid as for slow plates. The yellow glass is not safe but the orange is quite safe with a small flame, although not nearly so good as two thicknesses of fabric. Very little is gained by using orange instead of canary fabric.

When isochromatic plates sensitised for the yellow and green are to be developed, it is necessary to use ruby glass or fabric, preferably the latter, but there is no occasion to use dark materials, the lightest ruby fabric or glass that I have examined being amply sufficient to render safe any ordinary light, except perhaps very strong diffused daylight; direct sunshine, of course, must never be allowed to filter through into the dark-room. In developing plates sensitised for the red rays, none of the ordinary fabrics are safe at all, and the only method of procedure is to reduce the light to a minimum and keep the plate as much in the dark as possible. If, however, a fabric or glass, or a combination of them, can be found passing only green (in the neighbourhood of the E line of the spectrum), the light filtering through can be used with impunity, as plates dyed with ammoniacal cyanin are quite insensitive to green light.

If daylight is to be used as the source of illumination for development, it will be found necessary to increase the strength of colour of the fabrics and glasses, except the ruby, which is always dark enough. Two thicknesses of orange fabric, however, would be amply sufficient to deal with ordinary diffused daylight. Better still, two thicknesses of the orange paper used for wrapping up sensitised paper form as good a shield as any photographer can desire. Except for the trouble of covering it with the coloured medium, a large window is an advantage. If the sun plays upon that side of the house during any part of the day, it is not difficult to rig up an outside blind to shade the window. The drawback of working with filtered daylight is that the intensity of the light is continually changing, so that it is extremely difficult, if not impossible, to gauge the density of the negative. There is no object in stinting the light, and the pane of glass or fabric may well be at least 9 in. by 12. Lamps with ruby chimneys are anathema, as the chimneys are nearly always made of pot metal, *i.e.*, the colour is contained in the body of the glass instead of being on the surface, as is the case with flashed glass. If the photographer prefers glass to fabric, glass certainly has the advantage of being free from dust and easy to clean; flashed glass should always be used, as the colour is generally much more uniform. It is practically impossible to make a really uniform glass, but some of the dark-room glass on the market varies in a shocking manner.

For this reason it is always well to test the dark-room lamp with the actual glass or fabric you intend to use, exposing one of your regular plates to the worst possible conditions likely to happen in practice.—*The Amateur Photographer.*

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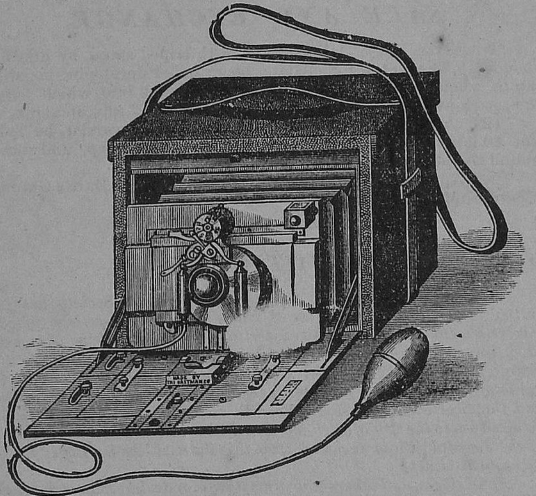

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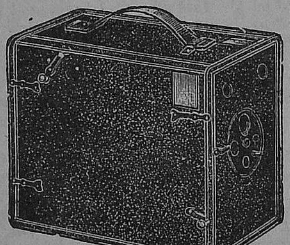

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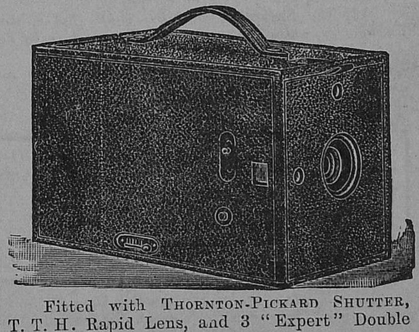

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